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AUTHOR Thompson, Timothy N.
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ABSTRACT

Adding to the benefits of using metaphors as tools, "analoguing" (a method of analysis that focuses on metaphors for meanings in use and meanings of metaphors in use) helps avoid excessive categorization and separation by looking for unities and patterns in phenomena rather than for divisions. Six months of observation of patterns of sense-making in the newsroom of an Ohio newspaper yielded several analogies for organizational creativity: (1) "muddling cliches" (or code cracking), (2) "weaving perspectives," (3) "aesthetic pattern meshing," (4) "wandering the neutral zone," (5) "random selection of chance adaptations," and (6) "chaotic symbolic action." All these analogies suggest creativity as a muddling dialectic between stability and flexibility, an image of messing things up before recombining. The image has important implications for group problem solving. Perhaps groups could practice "analoguing" to rename their problems or use it as a form of mapping, each new analogy providing fresh insights and offering diverse paths toward solutions. The shapers of an organization's culture should act toward the establishment and maintenance of an atmosphere of experimentation, acceptance of mistakes, high-variety solutions through chaotic action, loose goal setting and limited formal planning, time for wandering and incubation of ideas, rewards for random and unjustified variations in problem making and problem solving, as well as other creativity motivators like a sense of challenge and achievement, freedom, playfulness, and a system of mutual support. (NKA)

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Analoguing Creativity & Culture: A Method for Metaphors

Timothy N. Thompson

Department of Speech Communication

& Dramatic Arts

Central Michigan University

Mt. Pleasant, MI 48859

Phone: (517) 774-3991 or 3177

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Analoguing Creativity & Culture: A Method for Metaphors

This essay develops different analogies about the process of creativity and discusses the contextualizing influences of an organization's culture through a method called "analoguing." Analoguing is a method of analysis which focuses on metaphors for meanings in use and meanings of metaphors in use. This essay also identifies a fundamental dialectic that exists in the creative process between flexible actions and stabilizing influences. A Northwest Ohio newspaper's editorial department is used for examples and interpretations of creative action.

Metaphors are magical. They allow us to conceptualize and understand phenomena from new perspectives (Burke, 1935/1984), provide compact imagery of complex things and equipment for naming the unnamable (Ortony, 1975), and often guide our attitudes and actions (Lakoff and Johnson, 1980). The benefits of using metaphors as tools have been explored thoroughly in our century (Richards, 1936; Black, 1962; Ortony, 1981); and benefits are still being discovered as we continue exploring the relationship of metaphors to thought and deed. This essay presents another path in that adventure.

A Method for Metaphors

A metaphorical method will be used here -- to be called "analoguing" -- which can be defined as searching for meanings of metaphors in use and metaphors for meanings in use. The method is rooted in the assumption that we should be looking for unities and patterns in phenomena rather than divisions; looking at how things weave together as opposed to further categorization and separation. Ernst Cassirer (1946) painted a picture of the world as an indivisible intermingling of patterns and flows -- a "field of force" uniting all things -- what the Iroquois called "orenda," the Sioux called "wakanda," and the Melanesians named "mana." Cassirer argued that metaphors are key tools for conceptualizing the mana (pp. 83-88), for associating realms that our symbols and thoughts have dissociated.

Kenneth Burke (1935/1984) talks of how humans, as hierarchically-inclined animals with a "rage for order," have named the world as "bits" rather than "unities." It has led to what he calls a "technological psychosis," and is manifested in the tendency to quantify everything, and to treat social

data as sterile information rather than aesthetic expression. The realization of that tendency for social scientists to quantify the qualitative domain is what prompted Gregory Bateson (1982, in Bochner) to claim "quantities are precisely not the stuff of complex communicative systems." That claim applies to many realms, since "complex communicative systems" can mean anything from mind, to culture, to the ultimate form of all human connections. Analoguing, the method for using metaphors as a means of mapping and unifying experience, is a kind of poetic-corrective action for the technological psychosis of our times.

Simons (1982) shows how we might manage our metaphors in achieving a mix between "muddleheaded anecdotalism" and "simpleminded digitalism." First, we must acknowledge the ubiquity of metaphors in the context of discovery and the context of justification in social-scientific progress. Second, we need to metacommunicate about our metaphors -- whether we are using them playfully or seriously, noting where the analogy applies and where it doesn't apply in exemplifying the phenomenon being described. Third, we should submit our metaphors to ongoing criticism, to dialectical correction. Fourth, we can compare rival metaphors, by experiment or anecdotalism, to evaluate their usefulness. Through such an ongoing program, Simons claims we can maintain the dialectic between rigor and imagination in the progress of the social sciences.

The beauty of a method that harnesses the image energy of metaphors is that it allows us to expand and cluster definitions, to enrich our understanding by "mutating metaphors" (Weick, 1979). That is, generating a variety of analogies to explain phenomena, or discovering the various analogies implicit in phenomena, will lead to a fuller knowledge and appreciation of the object of study. Metaphors unleash imagination and give ideas freedom to vary.

The phenomenon to be developed through analoguing in this essay is organizational creativity. This analysis is the result of a six month study of the patterns of sense-making in the newsroom of The Press (the names of the newspaper and newspeople are pseudonyms), a medium-sized (circulation 30,000) newspaper in Northwest Ohio. First, I will present a variety of metaphors which cluster around and describe the phenomenon of creativity; after which, through a Platonic dialectic, I will describe the unifying theme which defines creativity. Next, I will describe the elements of organizational cultures which can make them conducive to creativity. Finally, I will review the lessons learned from analoguing creativity and culture.

Clustering Metaphors of Creativity

This section is about organizational creativity, but the ideas may apply to creative action in general. We are here seeking to expand our understanding of creativity by looking at it from a number of different angles. Each analogy will provide a different perspective, and new insight, on creative action.

The first metaphor pictures creativity as a process of muddling clichés. Gregory Bateson explains the idea in the following "metalogue" (conversation where the structure of talk analogues the topic being talked about):

> Father: I think we get somewhere with these conversations. I enjoy them very much and I think you do. But also, apart from that, I think we get some ideas straight and I think the muddles help. I mean that if we both spoke logically all the time, we would never get anywhere. We would only parrot all the old clichés that everybody has repeated for hundreds of years.
>
> Daughter: What is a cliché, Daddy?
>
> F: A cliché? It's a French word, and I think it was originally a printer's word. When they print a sentence they have to take separate letters and put them one by one into a sort of grooved stick to spell out the sentence. But for words and sentences which people use often, the printer keeps little sticks of letters ready made up. And these ready-made sentences are called clichés.

D: But I've forgotten now what you were saying about clichés, Daddy.

F: Yes -- it was about these muddles we get into in these talks and how getting into muddles makes a sort of sense. If we didn't get into muddles, our talks would be like playing rummy without first shuffling the cards.

D: Yes, Daddy -- but what about those things -- the ready-made sticks of letters?

F: The clichés? Yes -- it's the same thing. We all have lots of ready-made phrases and ideas, and the printer has ready-made sticks of letters, all sorted out into phrases. But if the printer wants to print something new -- say, something in a new language, he will have to break up all that old sorting of letters. In the same way, in order to think new thoughts or say new things, we have to break up all our ready-made ideas and shuffle the pieces (Bateson, 1972, pp.15-16).

In order for newspeople, or anyone else, to say something new or give readers a new angle, they have to muddle clichés.

We can also name this cliché-muddling process as code cracking. Communication is "coded" in the sense that certain meanings become associated with certain sets of words and gestures. That is, words and gestures become a shorthand means of triggering habitual patterns of responses. In order to shift to different or wider interpretations, the existing code must first be broken apart.

From another angle, creativity is weaving perspectives -- bringing ideas together in new combinations. This is essential in newsmaking, for those always on the lookout for new angles. Weaving perspectives can be done by analogically extending terms to other terms. For instance, when we talk about the brain as if it were "a computer," or talk about God as "light," or a "shepherd" or as a "father," we are analogically extending terms; metaphorically clustering associations onto the concepts of brain and God. Here, we should note that metaphors and creativity are themselves analogous -- both being processes of drawing ideas together.

Quite similar to the image of weaving perspectives is the view of creativity as aesthetic pattern meshing. There are numerous redundant forms, repetitive actions, in social life; including the patterns of: a) hierarchy -- people continually ranking, rating, ordering, and measuring the events and people of their experience; b) economic exchange -- a ubiquitous pattern which gets tied into many stories in the news; c) pieties -- the pattern of continually commenting on what is right and wrong, good and bad; and d) mystery -- the process of phasing from unknowns into knowns, learning secrets, getting "inside information." These are just a few of the patterns in human action and in the news.

We see hierarchy on the sports page, where teams mount toward athletic perfection; or in the news of a medical breakthrough, where researchers climb the hierarchy of the perfecting of medicine and disease control; or in the story of a rocket launch, where nations compete in the hierarchical perfecting of outer space. Burke (1966) claims humans are "goaded by the spirit of hierarchy," and we might view newspapers as reports on that goading; measurements of perfection of one kind or another. This notion partially explains the newworthiness of an event like the space shuttle explosion -- an event which disrupted the spirit of hierarchy.

Economic exchange is another habitual pattern in American life and in the news. It is a common language, a means of identification, and a way of measuring hierarchical mountings. How much money did the sports hero win? How many dollars will the new county project cost? What is the monetary damage of the storm (anti-perfection)? How much money got funnelled to the contras (or "freedom fighters" if you wish to weave a different perspective)? Dollar figures dance through the news and through our heads -- the pattern of economic exchange meshing with hierarchical perfecting.

A culture's pattern of pieties can be traced in their typical news reports.

Who committed the crime? What did they do wrong? What rules were broken? How has society's sense of "what properly goes with what" been disrupted? The pattern of pieties is often tied into economic exchange (cost of the crime, amount of the loot), and is further meshed with the spirit of hierarchy (the enormity of the crime, or the anti-perfection [hierarchical reversal] in breaking society's rules). These patterns are not separate. They weave into each other.

The pattern of mystery, or demystification, is at the very foundation of newsmaking. Newspeople are in the business of revealing secrets, moving their audience from unkowns into knowns. In order to do that, it is essential that newspeople continue to establish the very mystery they will solve; bracket off new chunks of reality to be made sense of through asking questions. Who gave the okay on the shipment of arms? Why did the murderer do it? Who's going to win the big game? The news media operates within the pattern of mystery, setting up the audience's anticipations for the answers. And that pattern of mystery is often mixed with hierarchy, economic exchange, a sense of pieties, and other patterns creatively meshed together.

As with muddling clichés and breaking codes, in order to weave new perspectives together one must first loosen the ties of existing perspectives. That is no easy task, because our perspectives (orientations) often become "programmed" as habitual patterns of thinking. It may be necessary to disorient one's orientation before a new discovery can be made. William Bridges (1986) discusses the "neutral zone" one must enter for such a disorientation to be successful:

> In the ancient rites of passage that used to carry a person through periods of transition, the neutral zone was spent in a literal "nowhere." There, in the desert or forest or tundra, the person could break away from the social forces that held his or her old reality in

> place, and a new reality could emerge. The neutral zone wilderness was believed to be a point of closer access to the spirits or the deeper levels of reality, and so the Plains Indians called the journey into the wilderness a "vision quest" (p.30).

Breaking free of an existing perspective may involve exploring the outer reaches of nature or of mind, and we may view this important stage in the creative process as wandering the neutral zone.

Bridges cites Richard Crutchfield for reasons why people have problems getting into a neutral zone frame of mind, including: "(1) rigidity and the inability to put aside popular assumptions, (2) lack of a period of incubation so that problems can sit in the mind for awhile, and (3) fear of reaction to unconventional ideas (p.30, cited in Levinson, 1981)." That may help to explain why many newspeople find creativity to be elusive to their job, because: (1) they are essentially catering to popular assumptions, (2) they act within a fast-paced frenzy, under constant deadline pressure, which does not allow for much incubation, and (3) the fear of the audience "tuning out" if the news reports unconventional ideas which disrupt the audience's expectations. Thus, in order to let ideas incubate, newspeople often have to divide up their mental time, giving much time to current events while other ideas come to a boil on the back burner. That is, they must simultaneously walk the beaten path and wander in the wilderness.

Wandering the neutral zone sets images free to vary and allows for the randomization of ideas. This leads to a picture of creativity as a random selection of chance adaptations. Bob Stanish (1986, p.110) discussed such randomness as the "underlying structure" in the creative process: "So many times, while I'm in the waters of the sea, an image forms of a simple cell searching for an alliance with another. From randomness a structure is formed, a colony and system emerges and adaptations are made and not made and from decomposition the process is repeated. Nothing is ever destroyed."

We see in his words the image of decomposition accompanying composition, the disorganizing inherent in organizing. Breaking down is as necessary as building up in the combining and recombining process of creativity.

Newspeople may have a problem randomizing because they are so tightly linked with past adaptations. I discussed the notion with Alan Kent, the court reporter:

> Investigator (hereafter "I"): ... that's something that I was most interested in is the way a story evolves, okay, the way that it starts out, then it gets taken apart and put back together, then taken apart and put back together. Does that happen much?
>
> A.K.: That's something that you're doing ongoing coverage on, yeah.
>
> I: Ongoing coverage?
>
> A.K.: There are certain things that you're gonna have to give background information on. If, uh, the cops bust this guy next week for a robbery that was comitted yesterday. The information that was in the story we ran today, "the robbery had occurred," not in as much detail, but the basic elements of that have to go in next week's story...
>
> I: Do you pull the same things you said, like if you do that this week, then you write another one next week, do you pull the same stuff you did this week?
>
> A.K.: Same information? Some people like to do it, they'll just pull whatever appropriate paragraph in what print it is exactly as it was before. I don't like to write that way. That's garbage... A lot of reporting is that way. Accident stories, things like that. You know, it is that way because you have so many of them you gotta get done fast [21 November 1985].

The reporter has to negotiate between the need to re-orient readers and the need to say something new -- connecting the "news" with the "olds" -- which is another name for creativity.

Randomness is akin to chaos, and Karl Weick discusses the importance of "chaotic action" in organizing and adapting so that people can generate high-variety solutions. Weick (1983) stresses the importance of chaos and high variety through the parable of the flies and bees.

There is an interesting biological demonstration described by

> Maeterlinck (1913). If you take a glass jar without a lid, fill it full of flies and bees, press the bottom of the jar against a window and wait a minute or two, an interesting thing will happen. The flies, with all their erratic, skittering, helter-skelter motion, will escape from the jar. The bees, on the other hand, will cluster at the bottom of the jar. Perservering in their love of light, none will escape. All will die at the bottom of the jar (p.28).

Many artists use chaos and high variety in their own creative process -- pencilling in many lines in working toward the desired form, generating many pieces of art before arriving at the masterpiece. The same is true of the author who makes order out of chaotic images, and the reporter who makes sense out of the blooming, buzzing confusion of the world's events. Disorder is a very necessary counterpart of order, and these images can be put together in a picture of creativity as chaotic symbolic action.

In the above analogies, the unifying form which defines creativity began to take shape. We might name that form thus: Creativity is a muddling dialectic between stability and flexibility. I am here using "dialectic" to mean opposing yet reciprocating and interdependent forces which act together to perpetuate a dynamic balance. Creativity involves the exercising of flexibility within (and as countered by) various forces of stability Gregory Bateson discussed the relationship:

> In other words, the variable which does not change its value becomes ipso facto hard programmed. Indeed, this way of stating the genesis of hard-programmed variables is only another way of describing habit formation.
>
> As a Japanese Zen Master once told me, "To become accustomed to anything is a terrible thing."
>
> From all of this it follows that to maintain the flexibility of a given variable, either that flexibility must be exercised or the encroaching variables must be directly controlled (1972, p.511).

Newspeople, and all of us to varying degrees, are exercising their form of

aesthetic expression within the bounds of various encroaching variables. News is put together within the stabilizing boundaries of time and space limitations, production capabilities, rules of style and format and other journalistic conventions, and the expectations of their audience. Suzanne Singer, the copy editor at The Press, spoke of those encroaching variables:

> S.S.: That's one thing I want to know when I go to a new paper. Not so much that it's written up "you can do this and you can't do this," but just understanding the character of the paper, just knowing the limits -- how far can you go, how obtuse you might want to make a headline. In other words, if you have a very up-scale, intellectually-oriented readership, you might get away with a little more obtuse, artsy-craftsy headline than you would in your basic cross-section Midwestern community ... We're also limited by our production capabilities with only certain things that the press can do; if we want to run a color picture on the front page, we can't run any other color ... so, like I say, we do have press limitations, we do have artist limitations, but we try to be creative as we can within those limits ... With every paper you work on you're gonna have some bounds of the community taste. [29 January 1986]

There is evidence of the dialectic in her words: exercising flexible options within stabilizing influences; the expressive function as counteracted by conventions and expectations.

Human muscular development is an analogous process. As one develops flexibility, there are stabilizing forces that are countering the effort, like tendons, ligaments, the skeletal system, and the existing muscle combinations. In order to create new muscle combinations, the existing ones must be torn up. Muscle development is a tearing apart of tissues to be combined in new ways -- the disorientation inherent in creating a new orientation. The dialectic is one exercising flexibility within the boundaries of various hardening (encroaching) variables.

We cannot over-stress the importance of recognizing that dialectic in the

creative process. It has been the major failing of most contemporary research and theorizing on creativity to only note the combining side, without paying attention to the necessity of loosening existing linkages or combinations. That is, they have neglected to note that creativity often entails messing things up before putting them together in new combinations; that we must muddle clichés before thinking, saying, or doing anything new.

The dialectics of creativity take place within a context of surrounding influences. Those surroundings can act to inhibit or enhance the looseness and flexibility necessary for creative action. A key metaphor for describing the context and interweaving influences in organizations is "culture," and in this next section we will consider the culture's relationship to creativity.

The Culture of Creativity

An organization's culture is composed of clusters of variables, both natural and symbolic, which act together and interact to make up the ecology of the organization. Some of those variables are the history, symbols, myths, rituals, visions, rules, atmosphere, guiding metaphors, ideology, and typical patterns of communication. Cultures are complex interminglings of symbols, people, and purposes.

The "climate" of an organization is a term similar to culture, although we might consider "climate" to be more specific and "here and now," whereas "culture" seems to be more pervasive. Göran Ekvall and Ylva Tångeberg-Andersen (1986) studied the effects of climate on newsmaking creativity, where climate was defined as "the behaviors, attitudes, and feelings typical of life in this workplace (p.216)." The authors measured different dimensions of climate and those dimensions' relative importance to the employees of a "work group of pronounced and well-documented creativity." The dimensions measured, along with each dimension's relative importance

to employees (on a scale of 0 to 3, in parantheses), included: a) challenge (3.0); b) support for ideas (2.7); c) richness of ideas (2.9); d) dynamism (3.0); e) playfulness (2.6); f) debate (1.5); g) conflict (0.4); h) trust (2.0); i) freedom (2.3); j) pressure of work (0.8); k) achievement (3.0); and l) risk-taking (2.6). These seem to be the dimensions of the working climate's influences on creativity.

My qualitative investigation at The Press concurred with their numbers. For instance, Mick Ryko, the night editor, emphasized the importance of freedom:

> M.R.: We have a tremendous amount of autonomy, less interference than any other paper I've heard of. [The owner] never kept anything out of the paper; once in a while he puts something in. Extremely nice, he leaves editorial matters up to the editors. We talk to other journalists; they tell us strange stories about owners ordering something on the paper. [5 November 1985]

And Suzanne Singer, the copy editor, talked about the importance of play for a creative atmosphere:

> S.S.: ... you've been here long enough to hear us joke with each other a lot, and [pause] it's like, because we're in the business of language, language has a large part in our conversations, I'm sure. Because you're in the business of words then you tend to use words, you look out for the occasional pun. We appreciate the good pun... Our humor, our fooling around with one another, is just one way of releasing the tension. When all you do, particularly wire people, who read the wire, is read death, destruction, and scandal, it can get depressing [29 January 1986]

That is also a testimonial on how the symbolic action of one's surroundings creeps into individual actions; how the scene influences the actors.

My research, observations, and intuition agree with Ekvall and Tångeberg-Andersen on their dimensions of climate. What may be more difficult to agree with is the authors' later claim that a good climate is, in part, one

where "there is a common goal which is well integrated in the group (p.224)." I would argue conversely that goals often get in the way of the creative process, and that a healthy culture is one where people are not hung up on goals.

In the earlier tale of the flies and the bees, the bees had a goal (the light), the flies got out of the jar. There are advantages to being loosely coupled with goals, as Karl Weick (1981) points out in explaining the difference between the bees' and flies' escape attempts:

> This episode speaks of experimentation, persistence, trial and error, risks, improvisation, the one best way, detours, confusion, rigidity, and randomness all in the service of coping with change. Among the most striking contrasts are those between tightness and looseness. There are differences in the degree to which means are tied to ends, actions are controlled by intentions, solutions are guided by imitation of one's neighbor, feedback controls search, prior acts determine subsequent acts, past experience constrains present activity, logic dominates exploration, and in the degree to which wisdom and intelligence affect coping behavior. In this example loose ties provide the means for some actors to cope successfully with a serious change in their environment. Each individual fly, being loosely tied to its neighbor and its own past, makes numerous idiosyncratic adaptations that eventually solve the problem of escape (pp.3-4).

Being loosely coupled with the goal allowed the flies to experiment, improvise, randomize, muddle, and remain chaotically active in arriving at the creative solution to escape.

Loosening up the goal-driven impulse also allows for wandering the neutral zone and the incubation necessary to the creative process. In the present study, it was not until I lost sight of my original goals that real discoveries were made and more creative imagery began to unfurl. The project began simply as a study of a newspaper's culture, but something was lacking in the interviews with the newspeople when I had only "to describe their culture" as a goal. I wandered for awhile, dropping the concern for the

organization's culture to ask different questions and to make some unguided observations. Many of the newspeople asked me what I was looking for. I said I didn't know. I was lost.

William Bridges (1986) captures the essence of my predicament in his discussion on the necessity of disorientation during transition. He cites Robert Frost's poem, "Directive," for the beauty of disorientation: "The poem is about a confusing journey into the backcountry of New Hampshire and the mind, a journey that leaves behind the known and that leads to the discovery of something new. At one turning point in the journey Frost says to the reader, 'You're lost enough to find yourself now' (p.29)." In the depths of my own wandering, I was cleaning my bookshelves somewhere in mid-November, when it occurred to me that I was messing them up before I was putting them back together. That thought sparked an explosion of other images, and many things learned began to come together. The dialectics of disorganizing inherent in organizing began to make sense. The words of Bateson on "cliché's" and Weick on "chaotic action" and Burke on "perspective by incongruity" all began to mold together in the image of a form. In my confusion and lack of explicit goals I had stumbled on the creative process.

Please don't take me as saying "goals are worthless." What I am saying is that goals can get in the way of the creative process, and that an organization's culture should not be so goal-driven and hierarchically-compulsive that members are blinded from discoveries on less-travelled paths. Perhaps a culture where members are striving toward the attainment of a loose prophecy would be better; kind of like the artist who begins sketching with an image of the final product in mind, but not knowing exactly what it will look like.

The first cousin of too much goal setting is too much planning. Peters and Waterman, Jr. (1982) warned of the entropic nature of a culture where plans

are master, where "paralysis through analysis" freezes up the inuitive function. They, too, emphasized the importance of breaking old habits, reorganizing, allowing people to wander, experiment, and learn by trial and error. An atmosphere where mistakes are welcome, a culture where risk-taking is viewed as adaptive -- these are keys to an innovative and creative organization. Mick Ryko, the night editor at The Press, had some relevant comments:

> M.R.: We make plans -- but a lot of times things don't go as planned. They can't when you're dealing with change all the time ... The reporters get the digest [list of potential feature stories] and sometimes we assign them a feature to do, but, uh, a lot of times they don't come back with the story we had planned. Sometimes the story's better than we planned. Sometimes there isn't a story ... No -- I think more of our planning goes on on the run, you know, right at the terminal [5 November 1985].

Plans and goals can be loose, and that allows for high-variety solutions, unplanned adaptations, unjustified variations, and muddling through chaotic action -- that which makes for creative action.

Peters and Waterman also stress that looseness needs to be accompanied by stability, like a basic underlying form, dominant values, and simplified interfaces among employees and departments. They call it "simultaneous loose-tight properties," borrowing from Weick's (1979) idea that organizations are comprised of loose and tight couplings. Which is to say, stability and flexibility act together in the dialectics of adaptation. The evolution of cultures, organizational and otherwise, is a creative process.

The Prospects for Metaphorical Mapping

This has been an adventure into the metaphorical. I have attempted to weave together clusters of images about creativity and culture. Such analoguing aids in the creation of holistic images of concepts, for piecing

ideas back together that have been previously separated by the workings of a technological psychosis.

This essay developed a picture of creativity as a muddling dialectic, placing just as much emphasis on "tearing down" as there is on "building up." The ability to crack codes, break up clichés, and disorient one's orientation has heretofore gone relatively unnoticed, especialy in research which only looks at one's proficiency at making combinations (e.g., "How many things can you do with this paper clip?"). The emphasis on messing things up before recombining has important implications for group problem-solving. Very often, groups attempt to solve problems that they have named in a similar fashion time after time The present perspective would suggest we should mess up the way a problem is named before we begin solving it -- a stress on creative problem-making just as much as solving. Perhaps groups could generate metaphors to name their problems, each new analogy providing new insights and offering diverse paths toward solutions. For example: How is a city budget like the ecology of rainfall? In what ways are production facilities like the human body? How is a target market like a dance partner and marketing like a dance? Analogies help in messing up images and putting them back together.

The dialectical imagery also shows creativity to be the exercising of flexibility within various encroaching, stabilizing, rust-like forces Creativity can be exercised, and metaphors are one means of working up a mental sweat. Bob Stanish (1986) demonstrated such a workout, having his students generate analogies and then randomly connect the analogies just to see what they would come up with. Random image-meshing is good exercise, and mutating metaphors, as Weick (1979) notes, is good therapy for "sluggish imaginations."

Creativity happens within and is dependent upon the culture in which it

occurs. The shapers of that culture, leaders and followers alike, should act toward the establishment and maintenance of: an atmosphere for experimentation, acceptance of mistakes, high-variety solutions through chaotic action, loose goal setting and limited formal planning, time for wandering and incubation of ideas, rewards for random and unjustified variations in problem-making and problem-solving; and other creativity motivators like a sense of challenge and achievement, freedom, playfulness, and a system of mutual support. Above all, remember that cultures require loose couplings to accompany the tight, flexibility to counter stability -- cultures are analogues of the creative process.

A metaphorical method provides investigators and practitioners the freedom to exercise intuition and to develop the richness of description that makes for fuller understanding and appreciation. Analoguing a process or phenomenon lets imagery dance and enlivens aesthetic impulses for both writer and reader. It is a method for naming the unnamable and exploring the many forms and patterns which pervade experience.

We are not only studying and reporting on the creative process, but also participating in the realization of creative potential for ourselves and for others. Analoguing is one means of acting together in the creation of the human image -- a means of mapping and guiding our own adaptations in the evolution of mind and action.

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